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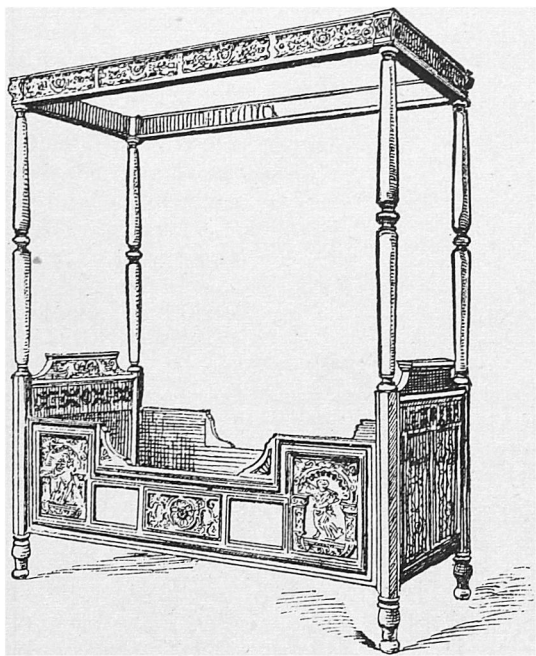
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THE HOUSE



EARLY GERMAN RENAISSANCE BEDSTEAD.

some weight and permanence, the proportions and the proper decoration of which deserve to be fully considered. Accordingly, we find that in European countries no other article of movable furniture has undergone such decided transformations with the variations of taste through which the race has passed. The Gothic bed, as our illustration shows, was very different in appearance from the bed of the Renaissance, and that again from the style Louis XIV. and so on; the bed of the First Empire being as distinct from those of the old régime as it is from our modern beds of brass or iron. Hence, it is impossible to preserve any unity of effect in a bedroom if the bed itself is not in the style which has been adopted for the room; and, as all the old styles of decoration are now in equal favor, the examples which we give herewith of beds of various periods cannot but be useful.

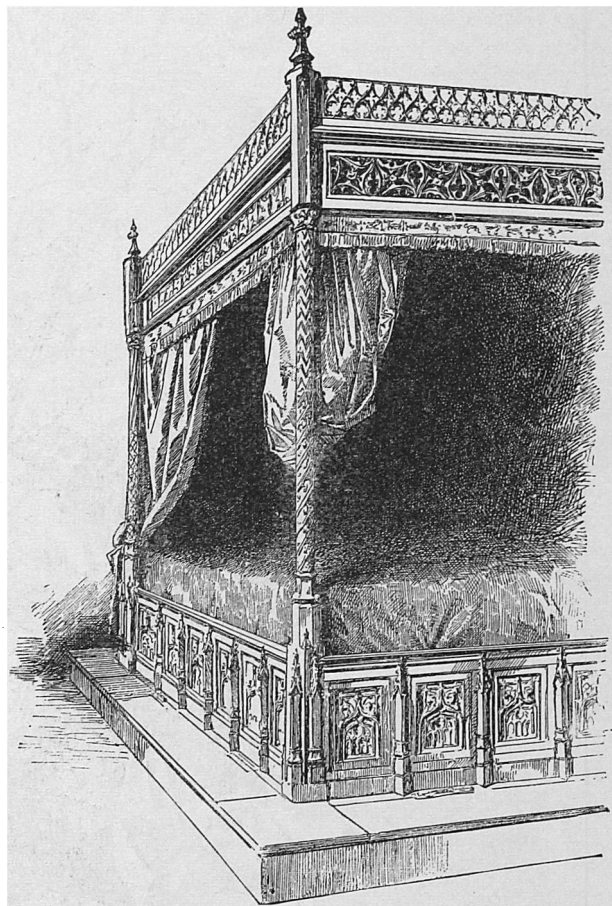
It is from the usages of Gothic times, and the form of the Gothic bed, that customary arrangements of the parts of the bed have been derived. The Gothic bed was cumbersome, monumental, enclosed at the top and on three sides. This was due to the fact that the bedchamber was, next to the hall, the most important and the largest room in feudal times. As may be seen in the German Gothic chamber, our illustration of which is taken from an old print, it was used for many purposes during the day—as a family sitting-room, and even as a dining-room. It was also quite commonly the reception-room of the house. With its high ceiling, great size, tall windows and numerous doors, such a bedchamber must have been difficult to keep reasonably warm in winter. Accordingly we find that the bed is a little room in itself, snugly wainscoted and curtained, and that it is placed as near the big fireplace as possible. As the state bedchamber became smaller, and was more comfortably arranged, the solid walls of wood, which distinguished the early Gothic bed, disappeared in part, and were replaced by curtains hanging from the canopy, which was retained, and which was supported by pillars at the angles. The Renaissance did not add much to the comforts of life, whatever it may have done for the sense of beauty, and we find in some Renaissance beds almost as elaborate provision against cold draughts as in their Gothic prototypes. The late German Renaissance bed, which we give, differs little from the earliest of our two Gothic examples in this respect. Even the early German Renaissance bed, which, but for its pudding-like posts, would be an example of extreme lightness and

THE BED.

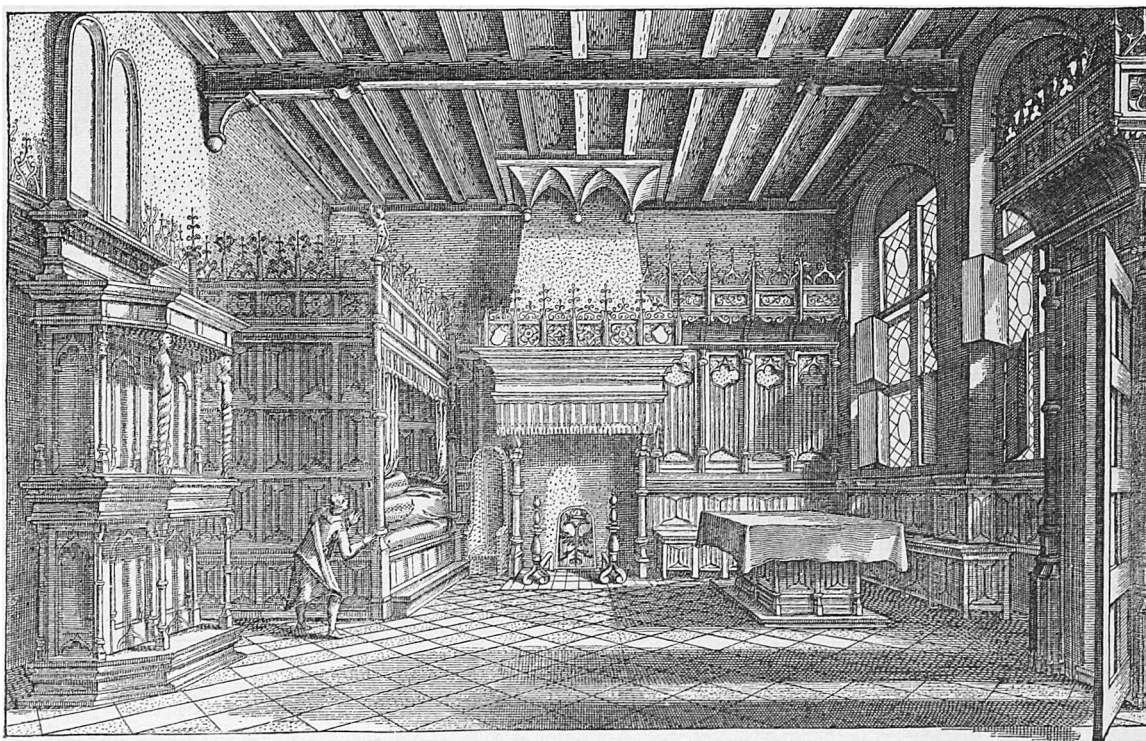
IN our time and climate no other article of furniture has the importance that attaches to the bed. In warm climes a mat or a rug may be held sufficient, while in very cold countries, as in Siberia, a heap of furs spread on top of a brick oven is the ideal of comfort. With us, the mattress, which corresponds to the rug or the furs in these primitive forms of bed, is still the essential part; but it appears to us necessary to raise it from the ground (and for this a wooden or other frame is needed), and to shut off draughts and, perhaps, the morning light, for which purpose curtains are added, and some sort of canopy to support them; and this makes of the bed a construction of

elegance, was evidently intended to be draped at the top and all around. The next great step was to restrict the canopy or "ciel" of the bed to a size much less than that of the bedstead, so as to shelter only the head, leaving the rest open to the air. This restricted canopy required but two posts or pillars to support it. This style of bed appears to have been called, originally, a "Duchesse," and royalty did not condescend to use it until 1745. Probably one of the earliest examples is that of Louis

Fourteenth's time, which still is much better adapted to our present taste than the bed of Marie Antoinette. The woodwork of the bed has always been simple in construction. In its most complicated form it consists of head and foot-boards, sides, posts and frame-work of canopy. The canopy is now very little used, unless in its abbreviated form, covering the head of the bed only. In this form it is customary to carry the head-board up high enough to support it, by means of carved brackets, or of brass or iron rods to be covered with drapery. The style most affected in such beds is either our own colonial style or some other modification of the French styles from Louis XIV. to Louis XVI. The canopy is usually square, as in the Louis XIV. bed which we give, but not so large, and, as it is generally ornamented with some delicate mouldings, or other carved work, it is customary to attach the valance and curtains at its under edge so that the wood may be seen. The head-board may have a panel of painted tapestry set in a carved and gilded frame, for which the design on the head-board of this bed may be adapted; but the foot-board always shows, and is commonly decorated with carved festoons of flowers and the like, sketchily treated so as to show the marks of the tool, it being impossible to mistake the work for machine work. All this woodwork is at present painted white, or some very light tint, and picked out with gold. In our opinion it would be in much better taste to have the coverlet so made as to cover completely the foot and sides of the bed; the head might then be of the natural color of the wood treated simply, and enlivened, if necessary, by painted or embroidered panels set in. We may, however, be thankful that the worst affectation of the rococo period has not yet been revived by our furniture-makers, and that we are spared the bedstead curving like the prow



FRENCH CARVED GOTHIC BED AND CANOPY.



LATE GERMAN GOTHIC CHAMBER WITH BED.

and sides of a boat, which the French called the "lit à bateau."

That is not the only affectation with which the French are to be charged in this matter, for, during the First Empire, they attempted to apply their notions of classic magnificence to beds which were specially designed for warriors, for statesmen, for naval officers, and so on. Our example shows what the "Warrior Bed" was like, the helmets and laurels shelved at the top being supposed to make it fit for a great general to sleep in.

The brass bedstead is coming so much into use, and has so many good qualities to recommend it, that we cannot omit to speak of it, although it is seldom intelligently ornamented. It is true that the usual system of cross-bars and braces of which the frame is composed is, in itself, agreeable to the eye; but instead of plain rods crossing one another, with only an occasional boss or knob to give a little variety, how easy it would be to give, in bronze or brass, delicately modelled uprights and cross-pieces, for which any number of hints may be had from antique works of the sort. Even wooden beds of a much later period, ornamented with turned work, like the German bed which we illustrate, may give a suggestion to be carried out in spun brass. There is no reason why a brass bed might not have a canopy, and even curtains to match.

The author of the "Voyage autour de mon Chambre" expatiates on the charming tint which the morning sun, shining through his white and rose-colored bed-curtains, spreads around him; and another writer, of equally sentimental cast, praises *his* bed-curtains of blue and white, with designs of vases of flowers. But it does not much matter what the color of the bed-draperies is, provided it harmonizes with that of the room. A lady, not long since deceased, even preferred black, because it was becoming to her complexion. But we may be allowed to point out that in no

position are elaborate works of embroidery so much in place as about the hangings of a bed. They may be of cheap material; those on one Louis XIV. bed are of canvas worked in Berlin wool, or of rich silks and gold on a silk or satin ground. The canvas coverlet was, of

are well designed, and the tints closely copied from nature, nothing can be more appropriate for a bed-hanging, and no work of the sort can give more pleasure in the doing.

ROGER RIORDAN.

Do not overcrowd your rooms with furniture; do not have large, bulky things that are hard to move, that are too high to reach to the top of and dust, that take up too many cubic feet and inches of the precious air which in small rooms is a matter of great consideration.

IN the decoration of a room great care should be taken that no color or object forces itself on the attention, except it be the one worthy object round which all interest centres. Even it must be modest. But the actual decoration, i.e., the painting and papering, being, as it were, the mantle covering the skeleton of the room, must form only the background against which all other objects stand, and it must be placed there with the kindest consideration for these objects.

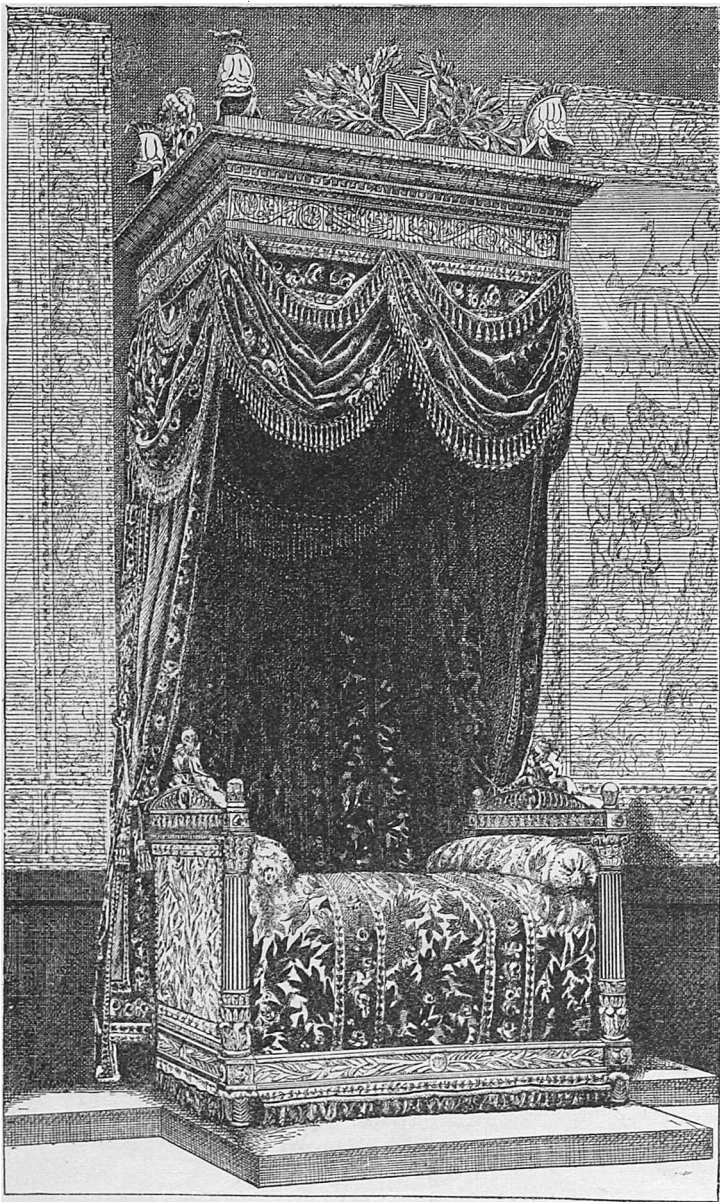
IN selecting papers, above all things assure yourself that they are free from arsenic or other poisonous substances; that the colors are not loaded on so that they are readily removed by friction; or if you elect rather to paint your walls, or even simply to distemper them, see that the colors are well mixed with a proper amount of glue size, new and sweet. Be particular to have the paint well mixed, so that it may be applied in thin coats, and not loaded in such a manner that the slightest friction will remove it. This injunction applies also to cornice and ceiling.



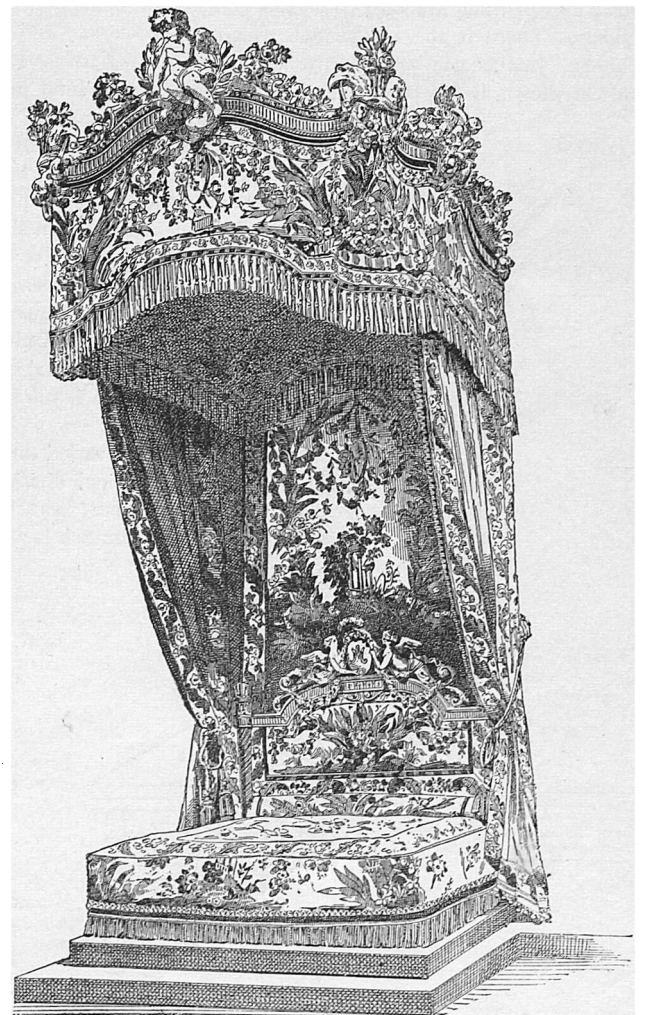
MODERN GERMAN BED WITH EMBROIDERED CANOPY.

course, removed at night. The Persians, according to De Gobineau, use silk of some deep color, as green or red worked with gold for the coverlet, and pillows and sheets of linen, richly embroidered with colored silks. Their pillows they have of all shapes and sizes, and scattered about the bed so as to support any part of the body at will. There is this much to be said in favor of embroideries for use in the bedchamber, that the design chosen need not be repeated too often or too regularly, as it must be in the case of a machine-wrought stuff. Nothing is so inimical to rest, so disturbing to a person ill or fatigued, as a pattern which repeats itself from space to space according to a regular and unvarying plan. If very complicated, so much the worse, for then it becomes a puzzle which one finds himself obliged to solve. But with hand-worked embroideries, even though the pattern is regular, a great deal of variety is inevitable, and is invariably pleasing. A set of hangings which we have recently seen were of India silk of a yellowish tone, somewhat deeper than cream, embroidered with bunches of violets, and their leaves of the natural hues. The bunches were disposed in quincunx, like the five spots on dice, so as to form only oblique lines, and trailing vines of the twin-flower, with its white blossoms and leaves, reddish underneath, were used to separate them. This is a very easy arrangement to make with any of our smaller wild flowers, and if the latter

"THE walls of our rooms should be treated in color," says Mr. Armitage, the London decorator, "together with the ceiling, cornice, and woodwork, just as nature out-of-doors treats her landscapes. Her colors are pure, not half tints, and so some people tell us ours ought not to be for indoor work, but they forget the important item, not present indoors, of atmosphere—the kind veil nature draws over crudities; and they forget also this, that every color in a landscape is softened to the eye of an observer by its next-door neighbor, so producing the effect we imitate in these so-called half tints."



FRENCH "WARRIOR BED" OF THE FIRST EMPIRE,



THE BED OF MARIE ANTOINETTE.

FLORAL ARRANGEMENT AS AN ART.

MR. HEROMICH SHUGIO GIVES AN OBJECT LESSON IN THE JAPANESE METHODS OF USING FLOWERS.

"THE lavish use of flowers for decoration in the United States one sees nowhere else," said Mr. Heromich Shugio.

"Not in Japan—the Flowery Kingdom?"

"Ah, no! We are more economical both of our pleasures and our possessions than you Americans. Our tastes are more simple. We have passed through the period

of satiety. Where your rooms are crowded with our teak carvings, cabinets, bronzes, lacquers, porcelains and pottery, we will have one cabinet, possibly two vases, placed to attract the eye to their individual beauty, and a single bronze that merits attention. But while we use our beautiful things sparingly we change them frequently. Thus we easily escape ennui."

"Then we have yet to learn from you the secret of living, as we have already learned so much of the beautiful in art?"

"Flowers have a different place with us entirely from what they have with you. You have, I believe, a sentimental language of flowers. To us flowers have a national expression besides. We accept the flowers in their season, and the whole population does homage to nature. The cherry viewing in April is a fête. Nearly each month has its flower. The plum in January, the peach in February, in March the *Pyrus Spectabilis*; the cherry in April, the azalea in May, the sweet flag in June; then the wistaria, the iris, the sacred

lotus, in July; the hibiscus, the lespedeza, in August; the chrysanthemum in September, the maple in October, and in December the camellia."

"Then you do not have hot-houses?"

"No. We accept the flowers as they come. The year is garlanded."

"You speak now of your gardens and fields?"

"Yes. The arrangement of flowers in the house is an art, just as music and painting are with you. The comparison holds out. We have our different schools. There is the old school, which is the classic, and there are the modern schools. Just as you have your schools of music and painting. You have Beethoven and Offenbach, David and Manet. The same fundamental principles underlie each. The rest is individual expression."

"And you take lessons in this art of arranging flowers?"

"Certainly. A Japanese girl takes her flower-lesson and has her instruction book just as an American girl takes her music-lesson. When she goes home she practises what she has learned. For her own pleasure or for the pleasure of her friends or her family she will arrange a bouquet, just as in this country she would play you a sonata, or airs from 'The Mikado.'"

"What are the fundamental principles in the art of arranging flowers of which you speak?"

"Here is a pile of flower books such as are used in the schools. However varied they may appear, you will see in each three principal divisions: The main stem is called 'Heaven;' the next branch is known as 'Earth;' the third and lowest branch is 'Man.'"

"Is that purely arbitrary?"

"The names are; sometimes they are called differently. That is a mere matter of convenience. But the three divisions are derived from the natural growth of plants. All through nature you find those. You can carry the subdivision into five, seven, nine stems, or as far as you choose. There will be always an odd number, because nature inclines to odd numbers."

"I observe in the books you use foliage even more frequently than you use flowers?"

"In foliage it is a question of line rather than color."

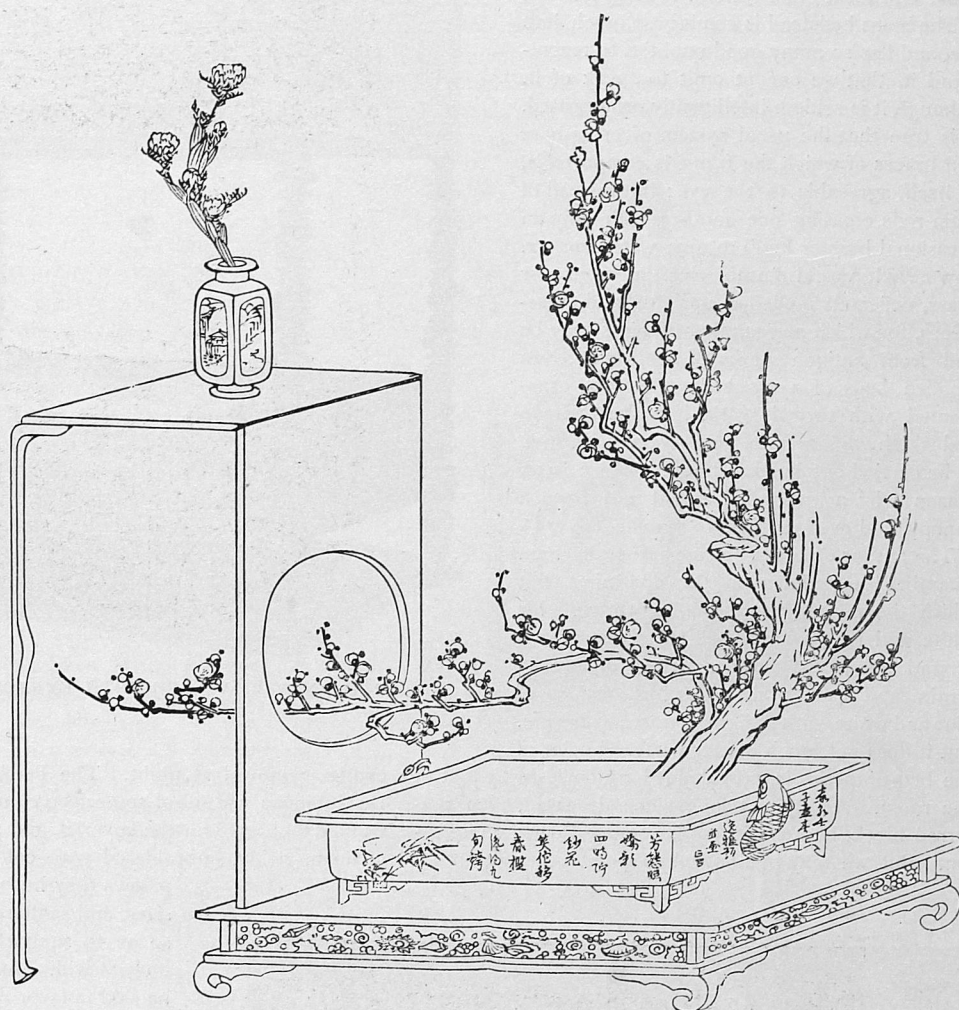
"Is that by selection, or how do you compel those thick-wooded stems to take such prescribed forms? Nature isn't usually so obedient."

"That is part of the technic, we will say. In our schools we study the nature of woods; the rest is manipulation and the use of tools. But let me illustrate."

Mr. Shugio produced a neat straw woven case of tools. There were a short, sharp knife, a pair of scissors, a tiny saw, and a small syringe—all of Japanese manufacture.



JAPANESE FLORAL ARRANGEMENT
—OLD-SCHOOL STYLE.



JAPANESE FLORAL ARRANGEMENT—ECCENTRIC STYLE.

The next consideration was the vase, a small, square shallow bronze basin set on a carved teak-wood stand. Dividing the enclosure in halves were three wooden bars with spaces between. These were to hold and clasp firmly the stalks.

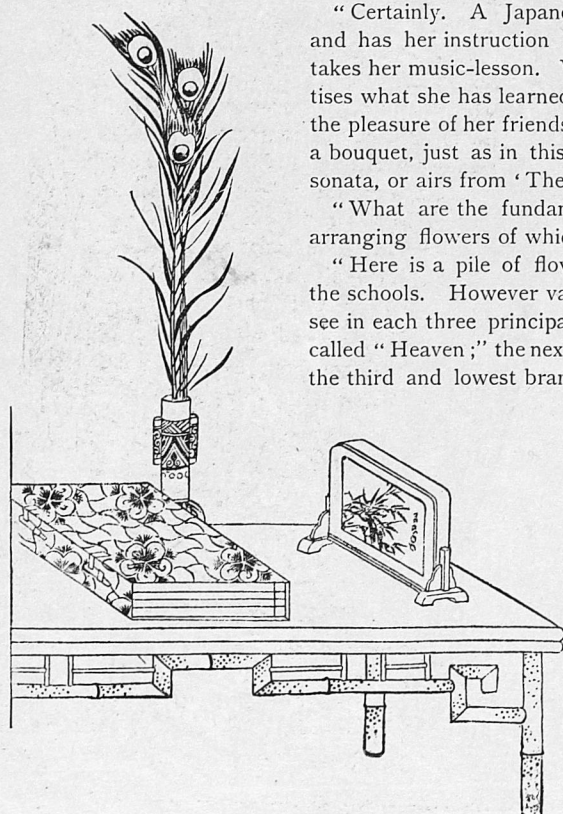
"The arrangement of your vase depends on how it is to be seen," said Mr. Shugio. "If you have a guest at table, you arrange your flowers or plants and place them so that their most attractive aspect meets his eye. First, the ends of the stalks must be shaved away so that they will enter the interstices of the wooden bars. Then they must be cleared of foliage at least for four inches so that the effect will be that of one stalk. Now, I fill my shallow receptacle with water, and insert in the bars these branches of locust in bloom. You see they express nothing; they are confused in form; they are simply an ill-regulated mass. I study them, and in my mind form an idea of the arrangement I wish to effect. I select my main stem—'Heaven.' I prefer it to be tall—aspiring, and I clip off almost all its foliage except the bunch of leaves at the end. The first principal accessory is 'Earth.' I wish it to have a certain relation of line to the main stem. The curve it takes I do not quite like. It is too direct. So I cut from a piece of the locust I have reserved some small wedges, carefully preserving the bark. Now with my little saw I cut the branch where I want the curve altered in two places. In these two incisions I insert my wedges. The bark, you see, makes them scarcely perceptible. But I have not yet got the curve I desire; so I make another cut with my saw, and insert another wedge. There! that pleases me!"

"Is that the way in which those thick, capricious branches are altered in this copy-book in what you call the eccentric school?"

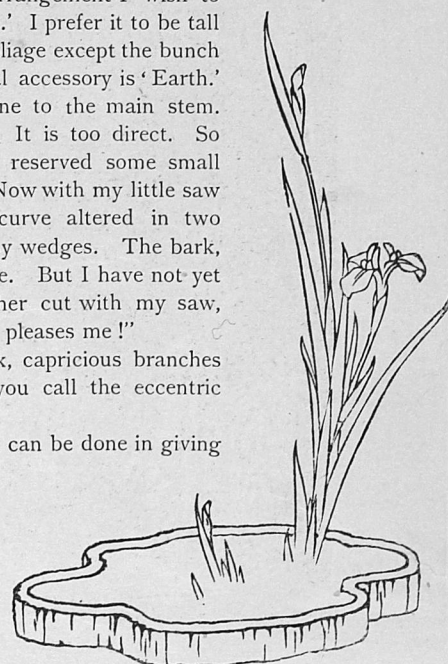
"Yes, there is scarcely a limit to what can be done in giving direction in this way. Now, for my third division—'Man.' I desire it shall make a short, low curve and then shoot out in a horizontal line. With two tiny wedges I accomplish this."

"You have now your three fundamental principles?"

"Yes, the rest is an exercise of taste. I think the grouping lacks



JAPANESE OLD-SCHOOL ARRANGEMENT OF FEATHERS
IN PLACE OF FLOWERS.



JAPANESE FLORAL ARRANGEMENT—OLD-SCHOOL STYLE.

simplicity, and at the same time needs more accessories. With my scissors I cut away those leaves that disturb the feeling of the main lines. Here is a group of leaves, graceful in itself, but it does not compose well. With my fingers I gently twist the stem until it falls into better relation with the whole."

"Composition really describes what you are doing as fitly as if applied to a painting?"

"Certainly; it is the arrangement and balancing of lines with a view to an agreeable unity. I feel that my work is not properly balanced on this side, so I introduce an accessory to 'Earth.' That now requires its accent on the other side."

"You still use the locust?"

"Yes, but I might and would use something else if I had it."

Mr. Shugio now surveyed his work carefully. With his fingers he manipulated a branch here, with his scissors cut off some detracting leaf there; then with his syringe sprayed the vase and its contents. He had arrived at the end he desired—an arrangement conspicuous both for elegance and simplicity.

"To show you what can be done by manipulation, here are some yellow daffodils and white narcissuses, with their long, spiky leaves."

"You can make those stand upright without support?"

"Yes, and fall into whatever lines I think best."

Mr. Shugio produced a shallow bronze receptacle similar to the other. Between the wooden bars the stalks were trimmed to enter and were held in firm grip. A tall, slender stalk tipped with a nodding daffodil shot up as the main stem. Another daffodil, curving outward, formed the second division; and a white narcissus, the third, "Man," still lower, balanced it on the other side. Seen in line with the wooden bars the effect was of one stalk, with its main stem and outspreading branches as in nature, although one was a yellow daffodil and the other a white narcissus.

"The spiky leaves will make the accessories about the three divisions. As you see they are stiff, or where pliable are ungraceful and unrelated. I determine what surroundings my main stem needs. Thus by gently and firmly bending and pressing the leaves with my fingers they fall into the lines I desire."

"It is marvellous how they respond. You have turned

the end of that leaf entirely around and it is as graceful and effective as a painter could have done it with his brush, not needing the assent of the leaf itself."

Thus manipulating each leaf, Mr. Shugio gave his flowers the delightful air of an impromptu. They conveyed the impression of nature in her best mood; but there was nothing truer than that nature had been most aptly aided.

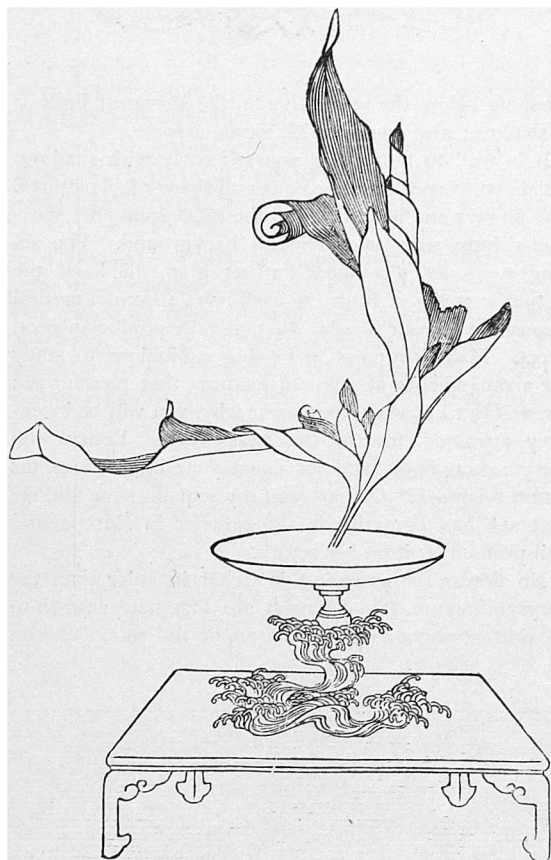
"But how—upon what principle, that is to say

—do you arrange flowers in regard to color?"

"Either by harmonies or contrast. The palette of a Japanese is joyous. We do not care for degraded tints. In arranging flowers we carry our full tints as high as possible, exalting one another by contrast."

"Do you never arrange flowers in your porcelain vases in great bunches, or in masses, as we do?"

"Very rarely in masses. As I said, luxuriance in quantity is not a Japanese trait. It is the individual thing that appeals to us. We will put a rose spray or



JAPANESE FLORAL ARRANGEMENT—MODERN STYLE.

a branch of azalea in a pure white vase, a single iris in another, and place each where we can enjoy its beauty; but the use of flowers to furnish color in a decorative sense has never been introduced into the Flowery Kingdom."

WE have arranged with Mr. Arnold W. Brunner and Mr. Thomas Tryon, of whose excellent book on "Interior Decoration" (Wm. T. Comstock), an illustrated notice was given in The Art Amateur last month, to furnish our readers with a consecutive series of practical articles on the furnishing and the decoration of the average country home, with hints also for applying the suggestions to houses of greater pretensions. Illustrations will be given with each article, not only showing the arrangement of each room described, but including many details, such as fireplaces, over-mantels, over-doors and bookcases. Our readers are invited to submit to the editor any difficulties of their own in the matter of furnishing or decoration, and he will try to solve them.

Hints for the Home.

NOW that the rigor of winter has set in, many of our readers, who had succeeded in making their rooms look cool and comfortable during the summer, are beginning to find the same rooms look chill and dreary. Taking up matting and putting down carpet, hanging heavy curtains instead of or in addition to light ones, closing superfluous openings and building a good fire in the grate, will do much to meet the physical requirements of the season; but at times the eye refuses to be satisfied with these changes; it finds the wall-paper repulsively cold in tone; it shrinks from the white and gold of contemporary decoration; it looks for plenty of drapery, for wooden instead of marble floors, for leather wainscoting instead of tiles.

The fact is that our summer and our winter temperatures, both excessive, require, unless the greatest care be taken, an almost complete change of all our surroundings twice a year. To make such a change is quite beyond the means of all but very wealthy people. Hence one would suppose that Americans, of all people, would seek moderation in all that is to be permanent; that they would confine themselves to neutral or moderately warm tints in the larger spaces of their rooms, and that they would eschew modes of construction which, like the English Gothic, cannot be properly ventilated in summer, or which, like the Italian, cannot be sufficiently warmed in winter. Yet many of our most modern houses have *both* defects. There are commonly loggias, verandas, and vestibules of no earthly use in winter, because they are not guaranteed in any way against the weather; and in most of our

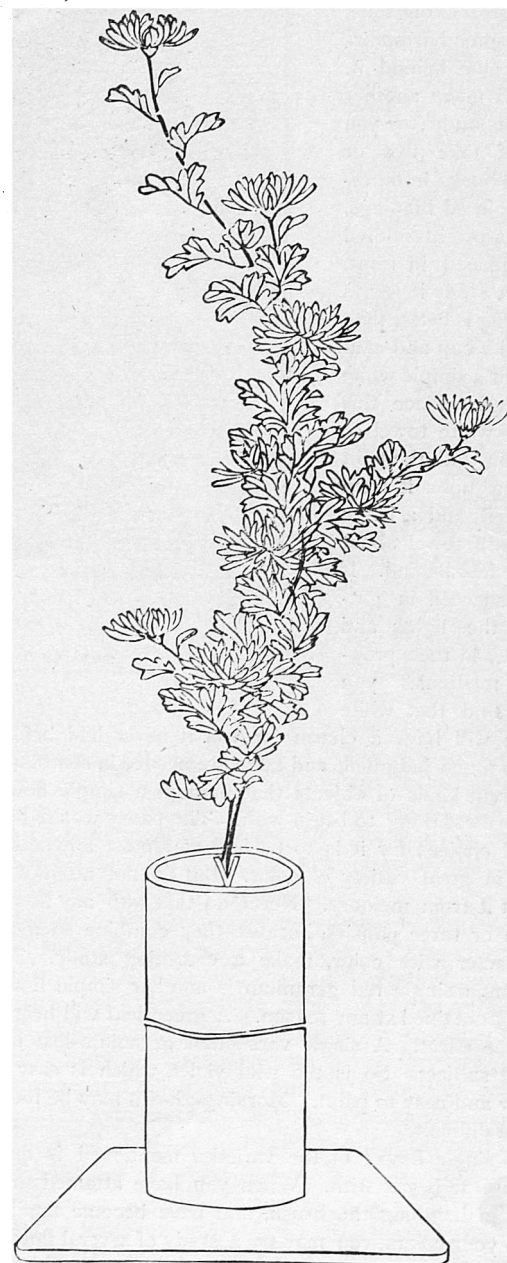
new city houses the dining-room, at least, is apt to be insufferably close and hot for a month or so before and after the regular summer season.

Radical defects of this sort are not easily remedied. Our reference to them may, however, cause some of our readers to consider these matters fully while there is time. Should they decide to build without doing so they may be sure that they will find many occasions to regret it. But if one's house be already built or rented, one need not perhaps quite despair. In a multitude of cases practical hints may be offered.

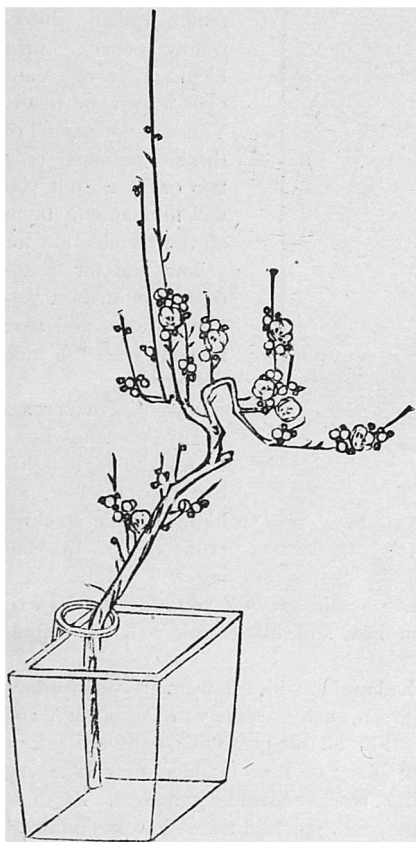
Weather strips and all appliances for hermetically closing doors and windows are to be avoided as much as possible, as being unhealthy. They are the greatest causes of headaches, dizziness, and low spirits that we have to deal with in winter. Instead, double the customary protection of a door with that afforded by a portière; and if reasonably tight sashes and heavy curtains still allow too much cold air to pass in through the windows, double the sashes, as they do in Russia. It is much better to place a heavy rug *against* the door than a rubber strip under it, and a good screen may be found to effect a saving in your bill for coal and gas, and to be more conducive to health than a very hot fire.

Even with the few who still make light of interior decoration as a "fad" or "something to amuse the women," the fact that the measures recommended above, the multiplication of screens, portières and curtains will serve to give a room a more furnished and a more cosy look, will hardly count for much against them. Let us, then, give a few suggestions as to how the greatest benefit may be got from them with regard both to comfort and economy, and to appearance.

Portières are usually hung close to the door on the inside. This answers passably well in the case of double sliding doors. But suppose a door opens inward off a narrow and draughty hall, what then? We would recommend to have the portière always on the outside of the door and some distance from it, a foot at least, and more if it may be. It should be remembered that the virtue of a portière, as a protection against cold, is not so much in the stuff itself as in the air-space between it and the door. In the very frequent case of a door opening off the end of a passage, the portière may be hung across the passage several feet from the door of the room, making a small ante-room, which may be turned to account in various ways. Occasionally two rooms at once, one opening at the end and the other from the side of a passage, may be thus shielded by a single portière more effectually than by two portières hung in the usual manner. There is an abundant variety of materials for portières, but most of the cheaper sorts are poor in appearance and are far too loose in texture.



JAPANESE FLORAL ARRANGEMENT—MODERN STYLE.



JAPANESE FLORAL ARRANGEMENT—
ECCENTRIC STYLE.